



LATEST STYLE OF VISITING COSTUME.

EVERY-DAY DRESSES, GARMENTS, ETC.

BY EMILY H. MAY.

The underskirt has, first, two narrow knife-plaited



No. 1.

No. 1—Is a walking-costume, of myrtle-green cloth, trimmed with velvet of the same shade.
(3.)



No. 2.

ruffles on the edge of the foundation-skirt, which may be of silk, alpaca, or silesia: an old black-

silk skirt will make an excellent foundation. Above these plaited ruffles, a deep kilting is arranged, with a wide sash disposed across the front, and forming the drapery at the back. The

Any self-colored goods of this kind, with velvet to match for the bodice, will make a very stylish and dressy toilette; or it may be composed entirely of the cashmere or veiling. The underskirt has a deep kilting upon a foundation, and the drapery forming the overskirt is arranged to fall shawl-shape in front, looped high at the sides, and puffed at the back. This drapery is arranged over the edge of the bodice, fastening on the left side. The bodice is perfectly plain, with high standing collar, and tight coat-sleeves, which are slightly full in at the shoulder. For a very young girl, the bodice may be laced at the



No. 3.

overskirt and basque are combined, forming a redingote, which is double-breasted, cut from the side-seams in front to form a pointed basque, with the long panels of the coat coming from under it. These panels are simply stitched on the edge. The turn-over collar and revers, also the pockets, are of velvet. Small bullet-shaped buttons are used. A plain round waist may be added to this costume, thus utilizing it for housewearing. Twelve to fourteen yards of cloth will be required; $\frac{1}{2}$ yard of velvet; twenty-four buttons.

No. 2—Is a costume for the house, of nun's-veiling or cashmere, suitable for a young lady.



No. 4.

back; otherwise fasten in front, with tiny crocheted buttons to match. The edges of the front of the overskirt trimmed with fringe or lace.

Ten to twelve yards of double-width goods for the entire suit; or ten yards for the skirt, with 4 yards of velvet for the bodice; 24 buttons.

No. 3—Is a costume for deep mourning, of cashmere or Henrietta-cloth and English crêpe. The entire front is covered with folds of crêpe cut on the bias. The two lower ones are continued across the back-breadths; then there are four of the same width, and the fifth is deep enough to reach the waist-line. The back of the skirt is composed of straight widths, laid in double box-plaits at the waist. The bodice is a simple round basque, with double box-plaits forming the fullness at the back over the tournure. The fronts and edge are trimmed with



No. 5.—A.

crêpe to match the skirt. A standing collar and pointed cuffs of crêpe; small crocheted buttons. Five to six yards of crêpe, and ten to twelve yards of cashmere, will be required.

No. 4.—The Hélène promenade-wrap is made of plaid cheviot, for a little girl of eight to ten years. It is cut blouse-fashion, gathered at the neck, front and back, and held in shape by a cord-belt at the waist. There is a deep turn-down collar, tied with a narrow ribbon in front. The sleeves are slightly full at the shoulders and wrists. Will take three yards of material; twelve buttons, four yards of cord, two tassels.

No. 5.—Here we give the front and back view



No. 5.—B.

of the latest-style ulster, to be made of plain or



No. 6.—A.



No. 6.—B.

plaided tweed or cloth. The illustration is so perfect it needs no description, other than to



No. 7.

say that at the middle and two side-back seams a deep plait is laid underneath, to give the proper fullness to the skirt. The whole garment is finished tailor-fashion, simply with stitching and narrow coat-binding. The shoulder-cape is adjustable, and can be worn at pleasure. From four to six yards of cloth will be required.

No. 6.—Is the back and front view of a Jersey-costume for a little girl of five to seven years. The Jersey-bodice is made of either Jersey-cloth or cashmere. The skirt is kilted, and of plaid flannel. The sash—which is arranged to conceal the joining of the Jersey and the skirt—is the



No. 8.

same as the bodice. If a woven Jersey is used, then supply the sash with cashmere to match.

No. 7.—For a girl of three to four years, we have a stylish little paletot of self-colored cloth or flannel, with collar and cuffs of velvet to match. The shoulder-cape is adjustable, and ties under the collar with ribbon-strings.

No. 8.—Is the back-view of costume for an infant of two to three years. Any self-colored cashmere, flannel, or cloth may be used, with velvet or plush for the collar, cuffs, and pockets. It is double-breasted, and fastens with a double row of buttons. A sash is tied at the back in double loops; no ends.

BASQUE CORSAGE: WITH SUPPLEMENT.

BY EMILY H. MAY.

We give here an engraving of a new-style Basque Corsage, the first of our monthly dress-patterns for 1884. Folded in with the number is a SUPPLEMENT, containing the full-sized patterns by which to cut it out. These are seven in number, viz:

No. 1.—HALF OF FRONT.

No. 2.—HALF OF BACK.

No. 3.—HALF OF SIDE-BACK.

No. 4.—HALF OF SIDE-FRONT.

No. 5.—CUFF.

No. 6.—SLEEVE.

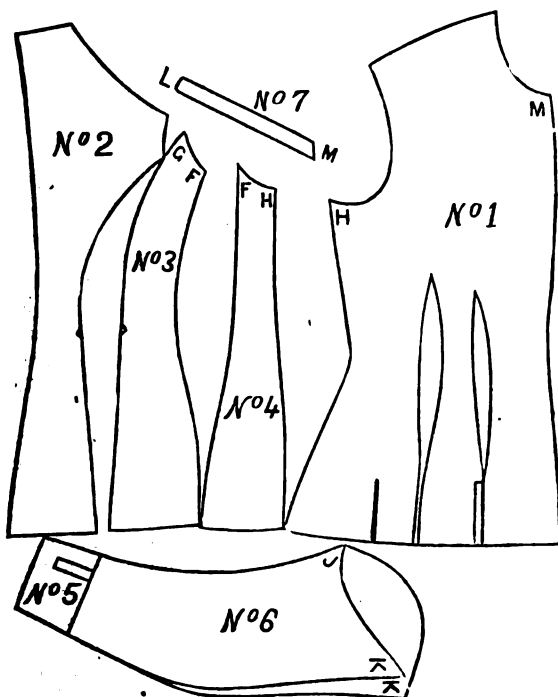
No. 7.—COLLAR.

The letters and notches show how the pieces are put together. To assist our new subscribers, or ladies as yet entirely unused to dressmaking, we add, at the end of this article, reduced diagrams. This is, perhaps, not necessary even for learners; but we give our new subscribers the benefit of the doubt.

In order to make a perfect fit, each separate part should be cut out from the diagrams, in paper—an old newspaper will do—and fitted to the person who is to wear the dress, before the stuff is cut into. In this way, and in this way only, can a *perfect fit* be achieved. All patterns have to be thus altered: for the proportion between shoulders and waist, and also length of waist, arm, etc., etc., differ with every person. The advantage of diagrams over every other process, therefore, is, that if one set of patterns thus cut out get torn, or a mistake is made in fitting them to the figure, another set can be cut out from the diagrams on the SUPPLEMENT, in half an hour or less.

We also give, on the SUPPLEMENT, our *outline-design* of the beautiful colored pattern in the front of the number, for a curtain-border, mantle-border, chair-stripes, etc., etc. The outline is in two pieces: but the parts are to be joined at 1, 1 and 2, 2.





REDUCED DIAGRAMS OF THE DRESS PATTERN.

BABY'S BOOT.

BY MRS. JANE WEAVER.

Baby's first boot is to be made of either white cashmere or of fine flannel. The little slipper part has a tiny vine of forget-me-nots embroidered all round it. The front is cut out, forming little straps, which button over. Under these straps a piece of soft white ribbon is arranged. The boot laces at the side.



CIRCULAR PENWIPER.

BY MRS. JANE WEAVER.

In the front of the number we give two engravings of a circular penwiper: one of the penwiper finished, the other of a section of the embroidery, full working-size.

A circle of card-board covered with pinked-out

black cloth forms the foundation, on which are mounted fluted plaits of black cloth. These are surmounted by an upper circle of card-board, covered with embroidered satin or velvet, in the centre of which is a butterfly in gold thread.

ART NEEDLEWORK: MANTEL-VALANCES.

BY HELEN M. BURNSIDE.



END OF MANTEL-VALANCE.

A mantel-valance is now considered indispensable as a finish, at least in your more elegant rooms—such as the parlor, etc., etc.

As this magazine always takes the lead in such things, we propose to give here a few designs for mantel-valances, accompanying them with appropriate descriptions. In the front of the number, therefore, we present engravings of two different patterns for valances.

The first is a very simple and easily arranged one, and will also serve as an example of how you may make designs with other flowers of the same habit of growth—such as iris, narcissus, etc., etc. One large and one smaller group will do alternately. The daffodils should be worked on dark-blue or green diagonal, or perhaps on brown velveteen. Crewels will serve very well to work the leaves with, whilst the flowers can be put in with shades of filoselle. It must be finished off with a fringe of crewel, with a little silk worked in, and it will be better to put the fringe on within two or two and a half inches of the edge of the valance, and let it lie over, as otherwise it is liable to get tumbled and out of place. The few blades of grass above the border-

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lines at the edge of the pattern will give it lightness, and can be worked in rather pale shades.

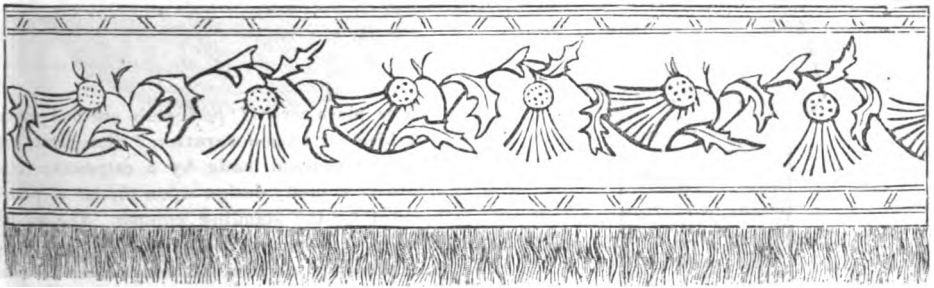
The second is a revival of a very old style: and such styles just now are all the rage. It would look best worked on something rather light in color—old-gold, pale-blue on cream-color satin, or Roman satin. It would not suit an ordinary room so well as the more simple design we have just given, which can be worked on dark and less expensive materials; but it is nevertheless very pretty and quaint, and can be adapted to a boudoir or small drawing-room containing choice china, and used not merely for a valance, but for brackets, shelves, ornamentals, etc., etc., or anything to support specimens of china, the latter of course being much narrower. This pattern should be done entirely in silk, if you are going to work it in natural colors on a light ground, in the manner for which we have designed it; but you might also work it on a dark ground of plush or velvet, outlined with gold, and filled in with silk.

Our third design, which we give at the top of this article, is for the end of a mantel-valance. The valance, in this case, is a narrow edge of work which lies along the front of the mantel-piece, but which does not fall over; thus the principal part of the work is at each end, which falls over from one foot to fourteen or fifteen inches. A conventional "all-over" design is best suited to this style; it need not have very much work in it, but it must be effective: a good deal of Japanese gold thread, or gold-colored silk, would for this reason be desirable. The design we give would look well on olive-green or brown Roman satin, or plush worked in silk or gold thread, and finished off with a broad fringe containing gold also; this could be worked in the hand, and would be most suitable for a small room.

Our fourth specimen is given at the end of this article, and is designed for a narrow valance, brackets, side of fender-stool, etc., etc. Fender-stools, since the return on the part of so many households to open fires—at least in the living-room—are much more used than formerly. They can be arranged in many different ways. You can either have a single long narrow stool, or a broader one with a small square one, which will fit in at each corner, and they may match the mantel-valance or not, as you like. This design,

a continuous conventional thistle, gives great choice in material and color. Of course, if used for a fender-stool, the fringe is to be left off. The borders at each side of the broad centre are optional; of course your valance—if you use the pattern for a valance—will look much handsomer if you include them. You can work this on any dark-colored cloth or Roman satin—for instance, on olive or sage-green—the leaves and stems worked with shades of brownish-green crewel and flosselle, and the flowers with two shades of old-gold. To make it a more important-looking design, the leaves might be worked in feather or long-and-

short stitch; but it is a purely conventional outline-pattern. It can be worked on plush or velvet, with Japanese gold thread if you like; but we think it will be prettiest on dark cloth, and with a few strands of gold-colored silk in the fringe to finish it off; the narrow border-lines and cross-bars between them would also be worked with gold colors. This pattern is particularly good for a valance or footstool, because it lights up nicely, and will also clean well, which is an important consideration with articles which are so liable to become quickly soiled by smoke, as mantel-valances are.



EMBROIDERY FOR CURTAIN, MANTEL-BORDER, Etc.

BY MRS. JANE WEAVER.

We give, in the front of the number, printed in colors, the largest and most expensive pattern that we have ever published. We think it is, in many respects, also the most beautiful. No other

magazine gives these superb and costly patterns, which excel most chromos in expense; but "Peterson" aims always to furnish everything fitting for a lady's-book, and always to give the best of its kind. We offer it to our hundred and fifty thousand subscribers, with our compliments, as a NEW-YEAR'S GIFT.

In selecting the colors, choose not less than four shades of each color; the more gradually they are blended, the better the effect.

As some of our readers may be learners, however, we give a diagram showing the length of the stitch, etc., etc. In good embroidery, only a series of dots should be

seen at the back, and consequently no waste of silk. The diagram shows a series of dots on lines, the dots representing where the needle enters the material, when only a dot of silk will be seen at the back. Avoid the stitches being in lines, as shown in the diagram, where it will be noticed they are placed alternately. The stitches should be worked as closely as possible, so that none of the groundwork is seen amongst the embroidery. For the shading, refer to the colored design, which will fully explain where to use the various shades.

The pattern is complete in itself. But if a longer stripe is desired, then repeat it by joining the top to the termination at the bottom: see the letters S T and X Y. In order to facilitate this for learners, we give, on the SUPPLEMENT, an outline design for transferring the pattern to the material. First cut the pieces out from the SUPPLEMENT—which can be done without interfering with the dress-pattern—and then carefully pin or tack the paper on to the satin: then, with fine strong white silk (this is better than cotton, as it will not draw or rough the satin), carefully run the



design on to the material, just as a pattern on white embroidery is run; when finished, tear away the paper. Then embroider over the outline, and at short spaces snip the outline silk, and draw it carefully out. In running the design, don't tie a knot in any end of the running-silk.

This beautiful pattern will be found suitable for a curtain, mantel-border, chair-stripe, cushion-stripe, etc., etc. It can be worked on satin, or any other material which may be preferred, using filoselle or crewels, as may be desired, at the taste of the person working.

ORNAMENTAL PEDESTAL.

BY MRS. JANE WEAVER.



These plush-covered pedestals are now much in fashion for room-decoration. Have, first, the stand and pedestal made by a carpenter; then embroider a pretty design upon the bit of plush intended for the standing column. The model before us is covered with olive-colored plush, and the embroidery done in Kensington-stitch, with olive, rose, bronze, and lilac split-filoselle, profusely heightened with gold thread, applied to the tendrils and edgings.

EMBROIDERED TRAYS.

BY MRS. JANE WEAVER.



These ornamental trays are very useful on a dressing-table. A small Japan or wooden tray is used for the foundation. It is then covered with silk plush of any bright color, and embroid-

ered: a spray of rose-buds, or any simple design, done in Kensington-stitch with filoselle, in the natural colors of flowers and leaves, finishes this pretty affair.

ORNAMENTAL BASKET.

BY MRS. JANE WEAVER.

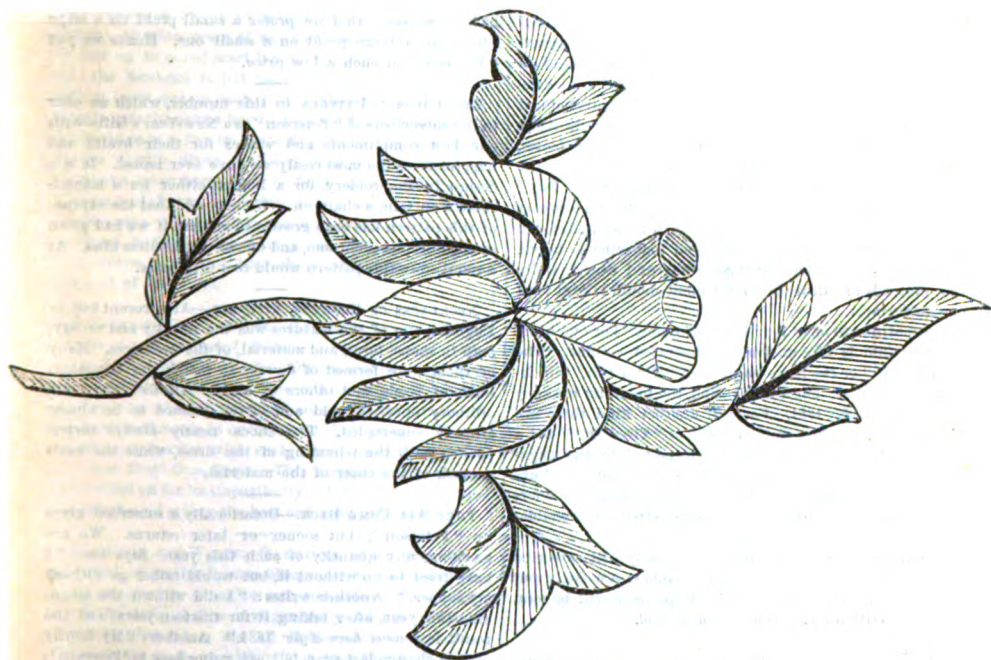


Take any pretty straw basket of the required shape. Cut out two pieces for the side lambrequins, shaped after our model.

Use colored silks or gold thread, on plush or velvet. The end-pieces are not embroidered, but are fulled on, and arranged in place upon the basket.

Small tassels are best to finish the edge of the lambrequins, and a thick twisted silk or chenille cord finishes the upper edge of the basket, which has been previously lined with satin.

We give the design for embroidery in full working-size, at the end of this article.



COUVREPIED, OR QUILT.

BY MRS. JANE WEAVER.

In the front of the number we give an engraving of an elegant and very effective design for a quilt. It is executed in either chain or Kensington-stitch, in outline. Cashmere or flannel may be used for the foundation, and a design similar to the one on the illustration, or any other, so that it covers the entire surface, may be used.

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In our model the foundation is of pale-yellow cashmere, and the embroidery is done in dark-red silk. The broad border is of red plush, and the quilt is lined with colored cotton-flannel. The combination of colors can, of course, be varied; but, in any case, the colors of border and lining should match the embroidered surface.

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